

partial objects

Newton Armstrong

three women's voices
and electronic sounds

Notes for the first performance (October, 2016)

Each of the three vocal parts lies within the range E4-D5 and may be performed by any female voice type (i.e. soprano, mezzo, alto).

Phonemic notation

Where a letter or series of letters appear/s in square parentheses (e.g. i[f]), this serves only to provide an indication of the phoneme type of the unparenthesised letter/s. Parenthesised text should not be vocalised.

Breath marks

The breath symbol has a special meaning in this piece. As the vocal texture is mainly comprised of single sustained tones, breaths can and should be taken as necessary. The breath symbol may be taken to imply that the tone to which it applies may be shortened in duration with a degree of relative freedom. Even when singing tones of shorter duration (where breaths may not be necessary), there should be a clear separation between one event and the next if a breath mark is indicated.

Dynamics / expression

The composite image comprised of vocal and electronic strands shifts and changes over the course of the piece. The vocal texture should be relatively constant in feel, expressionless and 'disinterested' in delivery, and without any obvious sense of theatre. The voices should be as blended with one another as possible, but no attempt should be made to blend the voices with the electronic sounds.

Dynamics are somewhat notional, and we'll experiment with these in rehearsal. Ideally, the voices should be very quiet, but I'm mindful of the potential physical strain that can go along with this, and can balance the electronics accordingly.

There should be a slight emphasis on the articulation of each new tone, with the composite vocal texture creating a sense of an almost machine-like, quasi-periodic hocketed rhythm

Conducting

The piece is conducted, but the conductor's gestures should be as unobtrusive as possible, and should not obviously project a sense of metrical emphasis. Exact synchronisation with the electronic sounds is not critical.

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1 ♩ = 60

The musical score is written for three staves, numbered 1, 2, and 3. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as 1 ♩ = 60. The score is divided into four systems, each containing three staves. The lyrics are written below the staves, and the musical notation includes notes, rests, and triplets. The lyrics are: [a]nd, i[f], if, a[nd], [a]nd, [a]nd, and, a[nd], a[nd], nah (no[thing]), if, nah (no[thing]), and, thi[ng], if, ng, nah, and, thi[ng], if, ng, nah, a[nd], thi[ng], ng, nah, if, thing, nah, a[nd], thi[ng], if, ng, if, a[nd], nah, a[nd], thi[ng], if, ng, if, a[nd], nah, and, thi[ng].

1 *p* [a]nd i[f] if

2 *p* a[nd] [a]nd [a]nd and

3 *p* a[nd] a[nd] nah
(no[thing])

5 if nah
(no[thing]) and thi[ng]

2 if ng nah and

3 nah thi[ng] if

9 if and thi[ng] if ng

2 thing nah a[nd] thi[ng]

3 ng nah if thing nah

13 if ng nah a[nd] nah

2 a[nd] thi[ng] if ng if

3 a[nd] nah and thi[ng]

17

1 and now and if ng

2 ng and now and thi[ng]

3 [a]nd thi[ng] now and now nah

21

1 and now nah and nah

2 now and if ng if

3 and now and thi[ng] [a]nd

25

1 ng i[f] ng ng

2 thi[ng] now thi[ng] thi[ng]

3 nah and nah

29

1 thi[ng]

2 nah and

3 nah i[f]

②

1 now and now and

2 and now and

3 and now and now

1 now and

2 now and now

3 and now and now

1 now and

2 and now

3 and now

③

1

53 1

57 1

61 1

65

1 if now and now now

2 now and now and if

3 now and now and

69

1 if now now

2 now now thing thing

3 and nah nah if nah

73

1 ng nah nah nah

2 thi[ng] now ng

3 and thing thi[ng]

77

1 nah nah

2 ng ng

3 thi[ng] thi[ng] thing

87

1 n move a[rm]

2 move

3 sto[ne] sto[ne] fine a[rm]

92

1 *fi[ne]* *a[rm]*

2 *fine* *n* *fine*

3 *arm* *n* *n*

96

1 a[rm] stone a[rm] arm sha[pe]

2 stone a[rm] arm a[rm]

3 stone a[rm] arm arm

100

1 stone n n fi[ne]

2 arm arm more more

3 a[rm] move fi[ne] fi[ne] n

104

1 sha[pe] more fi[ne] sha[pe] n more

2 n sha[pe] n more sha[pe] fi[ne]

3 sto[ne] n fi[ne] n

108

1 sha[pe] fi[ne] n sha[pe] fi[ne]

2 move n n

3 n more n n more

113

1 n

2 n n

3 n n

5

Exercise 5, measures 1-120. The score is for three voices (1, 2, 3) in treble clef, key of D major. The melody consists of eighth and quarter notes with slurs and triplets. The lyrics are 'ah'.

Exercise 5, measures 121-126. The score is for three voices (1, 2, 3) in treble clef, key of D major. The melody consists of eighth and quarter notes with slurs and triplets. The lyrics are 'ah'.

6

Exercise 6, measures 1-126. The score is for three voices (1, 2, 3) in treble clef, key of D minor. The melody consists of eighth and quarter notes with slurs and triplets. The lyrics are 'ee'.

Exercise 6, measures 127-132. The score is for three voices (1, 2, 3) in treble clef, key of D minor. The melody consists of eighth and quarter notes with slurs and triplets. The lyrics are 'ee'.